



Gunagrahi

The International Journal on Music & Dance

गुणग्राही

64



Rajendra - Nirupama



WORLD DANCE DAY CELEBRATED



The KIRANS



VETERANS FELICITATED





S.K. Lakshminarayana (Babu) page

GUNAGRAHI INDIA

The Cultural People

A look at the cultural scene in India. An Ustad or Pandit gives a concert and the hall is half empty. The programme is a wash out! A large number goes to a well-advertised show.

Talented artistes find no avenue to the top. Favoritism, mismanagement and red tape often stifle or shroud brilliance. Artistes piled with paper work, cultural shows earn a din reputation. There is a talk of difficulties in getting grants, an insecure feeling amongst artistes, vexing paper work even to get meagre pensions, for, artistes' ignorance and bad public relations are evident, talented artistes are not promoted at the right place at the right time.

The solution: evolution of an impresario system.

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FOUNDER'S DAY CELEBRATED

The Founder's Day was celebrated at Sri Rama Seva Mandali in the premises of Govt. Fort High School compound during Sri Rama Navami Celebrations. It is noteworthy that the Mandali is carrying on its mission of music under the able leadership of S.N. Rama Prasad and his brothers, the sons of late S.V. Narayanaswamy Rao. The services of late S.V. Narayanaswamy Rao, the founder of the Mandali were eulogized by critic Mysore V. Subramanya. IT minister Prof. B.K. Chandra Sekhar honoured S.N. Chandrasekhar (art critic), Dr. R. Sathyanarayana (noted musicologist) and N.G. Neelakantha Achar (national awardee sculptor). Cine actor Shivaram compered the programmes. Dr. Madhusudan proposed a vote of thanks.

The following sterling violin recital by noted violinist Dr. N. Rajam captivated the rasikas. She could hit high notes with accuracy and power. She received meritorious support from Pandit Ravindra Yavagal (tabla). She began with a morning melody which is akin to Bilahari of Karnatik music. The delineation and the sargam work expanded and accelerated systematically. It was variegated and powerful too. With melody intact, Rajam showed what seasoned and good instrumentalist could achieve with well-known compositions. The elaboration had classical verve and artistic solidity. Rajam moved the audience with the rendition of a famous Meera bhajan 'Payoji maine' (based on raga Pahadi). There was lyrical clarity and intensity. A fairly detailed Brindavana Sarang exuded charm. A thumri in Khamach was impressive. She concluded with Bhairavi.

Spirit of 'World Dance Day' evoked

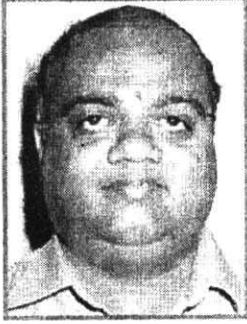
The real spirit of 'World Dance Day' was evoked and enjoyable at the sprawling premises of the Karnataka Chitra Kala Parishath. Young dancer couple Nirupama and Rajendra took the lead in organising a colourful and variety programme to mark the occasion. The Entel Power Aparajitha Ltd, also joined hands in putting up the show. Exhibition and sale of items connected with the dance and food materials good for the dancers was another attraction of the daylong festivity.

It was a sight to behold to see young, upcoming, seasoned and veteran dancers and dance Gurus coming on to the stage piercing through a big canvass of painting done by noted artist B.K.S. Verma. Prof. U.S. Krishna Rao, H.R. Keshavamurthy, Radha Sridhar and others were led to the stage by the brilliant dancer-actor Sridhar. However, Sandhya Rao's

compering and Prakrithi Banavasi's introductions were redundant and sometimes ridiculous too. The evening programmes were highlighted by short dance recitals.

Kiran Subramanyam and his wife Sandhya Subramanya's Bharatanatya duet was outstanding. They had selected a Tamil composition ('Kapali nee Dayanidhe Umapathe') to portray the varied attributes of Lord Shiva. The Lord who danced with skulls and very much benevolent was on view. One could relish the Tandava and Lasya aspects of Bharatanatya. Besides complicated and demanding swaras and jathis, utplavanas, fine sthanakas et al, caught the eyes of the viewers. The duo utilized the natural settings to their best advantage. The episode

(Continued on Page No. 6)



FROM THE EDITOR GENERAL

The Real Significance of classicism

The path of musical purity and depth involves perception and concentration. It has much to do with meaningful exercise of talent. Only when talent is so exercised can Karnatak music of real classical significance be produced. But, the general tendency of the talented, particularly of the readily gifted is to exercise their skill much too freely.

In the exercise of this type of freedom, the emphasis is on reeling off everything that occurs to the mind without discrimination. Some ideas may click. Some ideas may not click. Some may be downright thoughtless and quite empty. It has to be so when the constraints of classicism and its severe discipline are ignored under the pressure of an overeager and gushing display of talent.

Another by-product of this unregulated exercise of freedom in classical exposition is excess. And excess is the enemy of music. It poisons its taste. It

robs it of form and pollutes its substance. It makes a mockery of the truth that clarity is the supreme virtue of classicism.

That is how numerous Karnatak music performances go unproductive. Much material is produced. Still, the effort is unrewarding musically. It goes waste. This has been noticed times without number. Those to whom the mere sensation offered by the material linked to the Karnatak performance is enough may have ignored this fact. These represent the mid-road and none-too seriously involved rasikas. They are easily satisfied.

The same words hold good as far as the classical dance is concerned. One wishes the realisation dawns upon the artistes and everything clicks when genuine classicism enters the 'tone' itself.

**GUNAGRAHI completes
four years**

**It is a happy thing _____ to
note that with this issue
GUNAGRAHI completes
fourth _____ year of its
publication.**

**The fifth Varshikotsava is
scheduled to be held in the
month of July 2002.
Please send your views
and suggestions on the
celebration of the same.**

—————Karnataka Kala Sri Dr. M. Surya Prasad

(Continued from Page No. 4)

of 'Amritha manthana' was also interestingly showed.

The hosts of the celebrations, Rajendra and Nirupama won the hearts of the rasikas with their effective and highly developed form of communication. Their dance, costumes and lighting were the cynosure of all eyes. They had also picked up one or two aspects of jazz and Spanish music and flamenco (vigorous and rhythmic dancing with clapping and stamping of feet) dance. Praveen Rao had scored music for their item 'Nigah' (vision). Covering the stage from various angles, the dancer-couple regaled the audience with the expression of moods, sentiments and emotional states of the vision. The technique of Kathak was omnipresent with chakkars, tatkaras, kasak-masaks etc. .

Udayakumar Shetty and his wife Sowmya Shetty's Odissi dance was elegant. The typical Odissi costumes, movements and music had a touch of sophistication. The exposition of a Shankarabharana pallavi had crisp footwork and immaculate sense of rhythm. The fluid movements and neatly etched

bhangis were a vision of neat and uncluttered grace. The movements of head, neck and torso were aesthetically pleasing.

The disciples of noted danseuse Vyjayanthi Kashi demonstrated their class while rendering Poorva Ranga vidhi, a benediction to the Gods of nine directions. The jarjara (divine flag) was also worshipped. They paid obeisance to Indra (Malahari raga), Indra (Nata), Niruruthi (Chakravaka), Varuna, Vayuvya, Kubera, Eeshanya, Anantha and Padmanabha. These Gods were saluted in a rich dance language on the basis of the shlokas drawn from Vedas and Natya Shastra. Each of the Devathas was worshipped with his Consort, mounts, weapons and subordinate Devathas. Needless to say, the students did proud to their Guru Vyjayanthi Kashi.

Praveenkumar and Mrudula Rao and Rajendra and Nirupama revelled in nritta in their Bharatanatyam-Kathak jugalbandhi. The dancers manipulated the tillana with perfection bringing out the salient features of their respective dance forms. It was a grand presentation indeed. The celebrations concluded with folk dances by Nalina and group.

Congratulations to the following artistes for their accomplishments as mentioned in brackets: Dr.Sukanya Prabhakar and Jahnvi Gorur Raghavachar (Karnatak music: senior fellowship of HRD) and Gururaja Marpalli (folk music: senior fellowship, HRD). Anantha Rangarao and Kalakappa Gowder (Koppala: Hindusthani music, Junior fellowship, HRD) and Geetha (dance music: Junior Fellowship, HRD).

Smitha, Vivek Krishna, B.S.Ashwini, Giridhar Udupa, Udayakiran, and Pavan Deep—all of them selected for scholarship for young musicians.

Congratulations to L.Bheemachar (for Ananya Puraskara), Vasudha Keshav (vocal), Charulatha Ramanujam (violin), B.C.Manjunath (mridanga) and Giridhara Udupa (ghata) for winning Ananya Yuva Puraskara.

Veteran vocalist Prasannakumari Sathyam is to preside over Sri Thyagaraja Gana Sabha's Sri Shankara Jayanthi festival to be held at Sri Vani Vidya Kendra.



Dr.A.H.Rama Rao & Sudha Rao page

REVIEWS

Suhasini and Anupama enthrall

Young dancers enthralled the audience at Dr.H.N.Kalakshetra under the 'Sangeetha Nrithya Ganga-2002', a week long festival of music and dance festival held under the aegis of Narthana Keertana. Suhasini Krishnamurthy and Anupama Surya Prakash, gifted disciples of Guru Revathi Narasimhan gave a laudable account of their dance expertise. Suhasini and Anupama straight away began with the K.Dandayudhapani Pillai varna 'Swamiye vara cholladi' in Poorvi Kalyani raga. With their quicksilver movements they kept up the even flow of dance. Their nritta was full of technical details and niceties. Anupama's solo rendition of a Kanakadasa pada 'Baro Krishnaiah' (ragamalika) held mirror to her role-play. The vocalist Jahnvi Jayaprakash had some voice-problem and she sang the composition in pieces. Swathi Tirunal's 'Shankara Srigirinatha Prabho' (Hamsanandi) extolling the attributes of Lord Shiva was the choice of Suhasini. The fast paced jathis appended to the composition were translated into a resonant dance vocabulary. She seemed to enjoy every moment of her rendition. Guru Revathi Narasimhan (nattuvanga) led the musical support with éclat.

Sathyanarayana Raju shines

Sathyanarayana Raju proved his worth in the following recital. Aably aided by Pulikeshi (nattuvanga), Janardhana(mridanga) and others, he tried to experiment with the use of natya in his recital with mixed results. Raju

started with a Purandaradasa pada 'Chandra chuda' (ragamalika). The episodes of Amrutha manthana, Kaama dahana and Markan- deya vijaya were shown on the basis of this pada. 'Krishna nee begane baaro' saw Raju shifting the focus on Balarama and sakhya bhaava instead of the usual vatsalya with mixed reactions. While depicting 'Narayana ninna nama' (Shuddha Dhanyasi), Raju made room for vachika (by using dialogues), aharya (by symbolically using a saree to represent Drowpadi; while Raju himself delivered the dialogues of Dushsha- shasana, vocalist Jahnvi Jayaprakash did so for Drowpadi), angika and satwika abhinaya. This work had nothing special to drive home about. He concluded with a brisk Brindavani tillana.

Lakshmi Bai delights

Aptly assisted by Prasannakumar (nattuvanga), Vasudha Balakrishna (vocal), Venugopal (flute) and Janardhana (mridanga), Lakshmi did fairly well in the delineation of Kambhoji varna and a Marathi folk song. Her abhinaya for the folk song which served the message of the importance of the mental beauty than the physical beauty to win Lord Krishna, was meaningfully served. It was shown through the love of Kubja towards Krishna.

Confident Praveenkumar

Praveen Kumar, another seasoned male dancer displayed his command over line and rhythm in his Bhratanatya recital. He began with a Ganesha stuti followed by khanda alarippu. His confidence and conviction was never in doubt. The imagi native choreography in the Shanmukha- priya varna 'Koladun inda'

with daunting jathis both in terms of laya measurement and physical stamina found him taking up the challenge with ease. Rendition of a Kannada bhavageethe drawn from 'Mysore Mallige' by the love-poet K.S. Narasimhaswamy was an interesting item. 'Sanjeginnu payana' set to Mohana raga portrays a hero lamenting over missing the company of his beloved. The portrayal by Praveen was marked by the mature freedom of being able to lose oneself in the movement and the mood of the item. The Valachi tillana was a fitting finale to his recital. Prasannakumar (nattuvanga), Jahnvi Jayaprakash (vocal), Chandrasekhar (mridanga) and others lent lively support.

Successful Srivatsa and Sowndarya

Singer D.S.Srivatsa and his wife Bharatanatya dancer Sowndarya Srivatsa's joint efforts in the form of concept and choreography in presenting a feature on Thyagaraja was worthy of high praise. Thyagaraja's compositions were strung together to highlight his life, works and philosophy. But still, one strongly felt that the whole exercise needed a review and refinement. In most of the cases, the introductions given at the beginning did not find matching echoes in the dance of Sowndarya. Even the selection of krithis could have been more meaningful. As far as the quality of dance of Sowndarya is concerned, it was of a high class. She seemed to enjoy her dance, be it nritta, nrithya or abhinaya. Srivatsa's singing was melodious and had lyrical and emotional intensity. He also wielded the cymbals. The depiction of Child Thyagaraja learning the first lessons of music by having the child prodigy Varijasri on stage

and the repetition of saralai, janti, alankaras etc, by her was highly imaginative and registered well with the audience. Venugopal(flute), Chitra Lingam (veena), Jitendrakishore (violin), Gurumurthy (mridanga) and Prasannakumar (morsing) did their part well.

Archana Sastry attracts

Tall and well built, gifted with attractive eyes and having a laudable control over laya Archana Sastry did credit to her Guru Radha Sridhar with her neat Bharatanatya held at ADA Ranga mandira. With deft footwork and powerful abhinaya, she explored the various aspects of Bharatanatya with commendable zeal. Mysore Vasudevachar's magnificent krithi 'Rara Rajeevalochana' in Mohana raga was given a vivacious interpretation. She created fine impression with her neat lines and classical quality. Her performance in the Khamach varna—Swamini rammanave Sakhi', was convincing. The traits of a vipralabdha nayika who requests her Sakhi to fetch her Lord were delineated in an artistic manner. The tempo of the dance recital was sustained by rendering the charana 'Raave naa maata vinu' portion crisply. Her abhinaya prowess was further confirmed in her rendition of a Dasara Pada 'Kadagola taarena'. She was at home in the portrayal of an Asthapadi (Lalitha lavanga, Vasantha) and a Tamil pada (Aduvu Sholatal, Sowrasthra, depiction of a khandita nayika). Archana received a refined support from her Guru Radha Sridhar (nattuvanga), Srivatsa (vocal), Jithendra Kishore (violin), Sarvotham (flute), Chandrasekhar (mridanga).

Magnificent Moilys

In most of the Ramayanas, the characters

of Lakshmana and his wife Urmila are not given their due importance. Urmila in particular is a neglected-character. The newly wed young lady is separated from her husband when Lakshmana follows Sri Rama to Vanavasa. It is an inexplicable pang of separation. But still, Urmila hard fact of the situation and without mincing words stays back in the palace itself. There are a couple of poets who have tried to highlight the feelings and emotions of Urmila, the neglected-character in their own way. Maithilisharana Gupta, the ace Hindi poet has done it in his Saketh. The entire ninth canto of the work is dedicated to the explication of Urmila.

Now, a popular politician rather a statesman and a highly potential poet Veerappa Moily has opened new vistas in this direction through his Kannada epic 'Sri Ramayana Mahanveshanam'. Moily is a former chief minister of Karnataka and a seasoned statesman. The interesting part is that his wife Malathi Moily is also a poetess and plays a significant role in her husband's literary activities. The second Sopana was released at the Chowdaiah Memorial Hall. Glorious tributes were paid to the poet and the epic.

Moily's talented daughter Hamsa Moily Toshniwal enthralled the packed audience with her artistic dance feature that preceded the release function, highlighting the character of Urmila as depicted by her father-poet. Conceived and choreographed by her and assisted by her co-dancers Lakshmi Bai, Vijaya lakshmi and Ponnamma, Hamsa, led the feature by donning the role of Urmila. Dwaraki Krishnaswamy had composed music.

The dance feature began with a Pushpanjali in Amrithavarshini raga rendered by Hamsa's tiny disciple Poorna Swamy. It was divided into

four scenes. Aptly accompanied by Minal Prabhu (nattuvanga), Divya Raghavan (vocal), Jyothsna Manjunath (violin), Narasimha murthy (flute) and V.R.Chandrasekhar (mridanga) the presentation sustained the interest of the audience. But the usage of the different pictures drawn on scrolls and displayed as the backdrops could have been more attractive, refined and meaningful. The use of Kombu-Kahale (trumpets etc, which are essentially open-air instruments) inside the auditorium and on the stage was out of place, unwarranted and unnecessary as far as the dance feature is concerned. The technical prowess of the dancers concerned also came to the fore and it was a delight to see some of the aduvu patterns. Amritha varshini, Sowrashtra, Hameerkalyani, Ranjini, Ahir Bhairav, Desh, Behag ragas were appropriately expended.

The following presentation of a select few poems from the second Sopana of the epic by Puttoor Narasimha Nayak tended to be neither recitation nor singing. Even the use of ragas like Revathi, Hindola and others could not recoup the artistic and aesthetic damage done to the rendition.

KCP'S 37th anniversary music concerts

The 37th anniversary and the annual eight-day music festival under the aegis of the Kamataka College of Percussion led by veteran mridangist T.A.S. Mani and his singer-wife R.A.Ramamani was successfully held at the Ananya auditorium. A rich and velvety tone impressive selection of songs, smart tri-sthayi attacks, correct pitch, pointed laya and sensitive variations of volume greeted me when I entered the Ananya auditorium and seasoned singer Ramamani was in full form. She wove a rich and smooth texture in Khamach ('Sujana

Jeevana'), Ravichandrika ('Maakelara vicharamu') and Shahana ('Giripai nelakona'). Shahana in particular showed well trained, full-voiced singing with clear diction. The 31st mela karta raga Yagapriya is not a familiar raga and also not an easy one to handle. Ramamani had a beautiful, accurate intonation and diction and good phrasing and thus she delivered it in its detail with feeling and poise. 'Rama Rama', a composition by Bellary Seshagiri Achar was impressive. The detailed treatment of Shankarabharana for a Muthuswamy Dikshitar's grand krithi 'Sri Dakshinamoorthi' was scholarly. Nalina Mohan (violin), Arjunker (mridanga) and Sukanya Ramagopal (ghata) gave lively support.

Radiant Ramaprasad

Young vocalist Palghat Rama Prasad sported a good voice and barring a couple of occasions he was immersed in shruti and laya throughout his recital. His detailed Poorvi Kalyani for 'Parama Pavana Rama' was a trendsetter. One heard with pleasure titillating musical phrasings (in raga and sahitya vistara at 'Kanakambaradhara' with a cascade of sangathees). The neraval was tagged with sparkling swaras. The Kannada Devara nama ('Iko namma swami Jagadantaryami') in vilambakala mishrachapu tala was moving. 'Banturiti kolu' (Hamsanada) and the line 'Ramanamamane' was artistically manipulated in mandra, madhya and tara sthayis and the neraval passed through all these octaves in a lively tempo. The swaras also were beautiful. It was in the centerpiece Kalyani, that one found Ramaprasad in great form. The krithi 'Eta vunnara' was rendered with zest and in the swaras-bout the mridangist T.N.Shashikumar (mridanga), B.N.

Chandramowli (khanjira) and Sampathkumar Sharma (morsing) joined in the fray and embellished it. S.Yashaswi accompanied on the violin.

RKS charms

R.K.Srikanthan—the musician with the most massive knowledge of rare ragas and compositions and one of our last links with the old tradition—delighted the audience at Bangalore Gayana Samaja with his refined, traditional and strictly classical music. His concert was held during the music conference of the Karnataka Gana Kala Parishath. He reached some of the delightful nuances of Malahari while singing Muthuswamy Dikshitar's krithi 'Pancha Matangamukha Ganapathi' in praise of Lord Ganesha. It would be no exaggeration to call him a taste-maker. His efforts of bringing into light some of the rare krithis in his performances have always been productive.

Janaranjini is a janya raga of 29th melakarta Dheera Shankarabharana raga. Srikanthan had chosen to sing 'Smarane Sukhamu Ramanama'. The grandeur of raga Darbar was fully on view in the very next moment. His delineation was followed by Thyagaraja's beautiful krithi 'Aparadhamula'. It was studded with scintillating sangathees and swaras. A detailed Simhendramadhyama for Jayachamaraja Wodeyar's 'Baale brihashrsthti' was marked for tunefulness. For the discerning listener Darbar and Simhendramadhyama increased manifolds in appeal. The rhythmic alignment of the swaras was captivating. He sang a Purandaradasa pada 'Mandagamane' (Khamach) and a poem 'Tumbu hridaya' (Madhyamavathi) drawn from Masti's anthology of poems called 'Binnaha'

as a befitting tribute to the Jnanapeetha awardee Kannada poet in whose name the concert was arranged. Ramakanth (vocal support), M.Chandra sekharan (violin), P.G.Lakshminarayana (mridanga) and G.S. Ramanujam (ghata) aptly accompanied him:

Balakrishna dazzles

D.Balakrishna gave a dazzling veena. Excellent rhythmic support was provided by K.V.Prasad (mridanga) and M.A.Krishna murthy (ghata). His grip and control over the instrument was admirable and his musicianship was also of a high order. Bilahari (for Thyagaraja's 'Naa jeevaadhara') and Hindola (Dikshitar's 'Neerajakshi') ragas were rendered with poise. His traditional style of playing veena and vocal based renderings endeared themselves to the audience. He delineated Kharahara- priya for the famous kriithi 'Rama nee samana mevaru'. He presented Todi in detail for a raga, tana and pallavi in four kalai chaturashra tripata tala. He sang the pallavi line 'Dasharathe karuna payonidhe inakula tilaka' and rendered it on his veena with all traditional flourishes. The content and the style, the matter and the mode, always appeared to be a unified.

Splendid Nagamani Srinath

Nagamani Srinath splendidly supported by Nalina Mohan (violin), C.Cheluva raju (mridanga) and B.K. Chandramowli (khanjira) gave a brilliant vocal recital on the third day of the conference. It was a sort of paying glowing tributes to the Haridasas of Karnataka. She packed her recital exclusively with Haridasa-compositions. 'Bhajisi badukelo Manava' (Shuddha Dhanyasi, Kanaka dasa),

'Sakala grahabala neene' (Athana) created a lively tempo to the recital. Raga Rishabhapriya was captivating. Puran- daradasa's 'Naanenu maadideno' was pleasing. A Kamalesha Vithala's composition 'Karedaru barabaarade' in Janasammohani raga was enjoyable. She delineated a ticklish Mani rangu raga for a raga, tana and pallavi. With her well-cultivated voice, she invested this mode with innumerable nuances, twists, turns and musical somersaults by way of embellishment. However, a discerning rasika could not ignore the use of dual voice or false voice, though not with a negative effect, on a couple of occasions. Nagamani deserved wholehearted praise for her handling of the pallavi. The pallavi line 'Dasa Haridasa keerthaneya paadide, bhakti mukthi saadhane gida adhaara', was decorated with korappu, trikala and gati bedhas. Her mastery over laya was impeccable.

The noted academician Dr.H. Nara simhaiah presented the president of the 32nd music conference P.G.Lakshminarayana the title of 'Gana Kala Bhushana' on the morning of the Sadas.

Soul-stirring

Veteran singer Sangameshwara Guruva was in his wont form when he sang a few Vachanas at Ravindra Kala kshetra during the Vachanotsava held under the aegis of the Dept. of Kannada and Culture. The visionary outlook of C.Somasekhar, the new director of the Department and the undiminishing enthusiasm of Rani Satish, the Minister of Kannada and Culture is commendable. For, the Vachanotsava is being held in various districts of the State to create the right awareness among the people.

The septuagenarian singer is an authentic

representative of the famous Kirana Gharana. Guruva discovered for us through his sound and secure imagination refined path of ragas that were en clothed in beautiful Vachanas by different Sharanas (the Veerashaiva saints). He went in for melodies with a simple and evenly decorated in technique with emotion in tact drawing unambiguous pictures of melodic beauty. And the selection of such vachanas which had significant messages of virtuous life, importance of the bhakti and the Guru et al touched the soul of the listeners. His two sons, Kaivalya Kumar on the vocal and Nandish on the tabla, enrichingly supported him with good understanding. Mukund Gore responded well on his harmonium. Kaivalya Kumar's unerring sense of tune and what is more imaginative reproduction of his father's art and mind was soft and graceful. He began with a short overture of Marwa for a Basavanna's vachana 'Nadeyalariyade nudiylariyade'. The tans were graceful. Bagesri for an Akkamahadevi vachana 'Bittinendare bidade' and Basavanna's 'Matiyandhanagi bhaktiyakaanade' in Tilak Kamod were moving. 'Shetty embane Shivanolila' (Nayaki Kanhara) touched the heart of the audience. Akka Mahadevi's 'Hasivadodade' in Bhatiyar was classy. 'Durvyasani durachari' (Basavanna), Mishra Gara brought out the vocal prowess of the father and son combination. His recital concluded with 'Tanuva kottu' set to Jogiya raga.

Vibrant Vocal

Dattatreya Velankar sang under Every Wednesday Cultural Evening Programmes at the Nayana auditorium. He is endowed with a rich and graceful voice. The rigorous training he had had under the noted Hindusthani vocalist

Pandit Vinayaka Torvi was understandable. His style of rendering also conformed to that of his Guru. His restrained approach fetched him good results. One did not like and approve his action of referring the notes on stage while singing. He began with the evening melody Yaman. He sang the traditional cheezas 'Kahe sakhi' (vilambit ektal), 'Sham bajaye aaj murali' (drut teen tal) and 'More man math kar thoo' filling them with lot of musical wealth. The taans were a delight indeed. The sahitya shuddhi was commendable. Bagesri as the second raga was sung for 'Balma more tore' with taans and a few sargams. The rendition of a Purandaradasa pada 'Doora maadu varene Rangayyana' in Tillang raga and the line 'Gollara maneya' of the pada were impressive. The singer provided a fitting finale to his concert by presenting a Vijayadasa pada 'Sada enna hridayadalli' in Bhairavi raga. Needless to say the right enunciation of the text of the song did the magic. M. Nagesh (tabla) and Ravindra Katoti (harmonium) gave dexterous support.

Guru Narmada felicitated

One of the leading and veteran exponents of Bharatanatya and the well-known Guru Narmada was felicitated by her students and well wishers at a very cordial function held at the Indian Institute of World Culture. She has been awarded this year's Karnataka State's prestigious 'Natya Rani Shanthala award' for her excellence and alround contribution to Bharatanatya. She was presented with a shawl, memento and a purse by the renowned prima donna of dance Kalanidhi Narayanan. The programme was organised by one of her prized-disciple and talented Bharatanatya and Kathak dancer Nirupama Rajendra and her equally

brilliant husband-dancer T.D.Rajendra.

Guru Narmada hailing from a high-class family took to Bharatanatyam in the midst of browbeatings raised by many of her elders. She had had her initial training from Guru V.S.Kowshik and later on learnt dance from Guru K.P.Kittappa Pillai. Narmada performed her Ranga pravesha at her age of 11. She gave innumerable performances within and outside the country. In the year 1978, she started her school of dance 'Shakuntala Nrithyalaya' in the name of her mother. Under her loving care and guidance a large number of talented dancers have come into the arena of Bharatanatyam. Some of them now settled in the Western countries are spreading their knowledge there. Narmada has been a recipient of many awards and titles that include the Karnataka Sangeetha Nrithya Academy and the Karnataka Rajyotsava Award. Leading critics, some of her students and well wishers paid glowing tribute to her personality and contribution to the field of dance.

Rangasri does proud

The exploration of the link of poetry and dance was to the full when one witnessed an interesting dance-drama entitled 'Ganga Gowri Vilasam' at the Bangalore Gayana Samaja auditorium. The dance-drama was based on a Yakshagana ballet created by Immadi Hiriya Kempregowda, the grandson of the builder of Bangalore Kempegowda about 360 years ago. Veteran musicologist B.V.K.Sastry could lay his hands on it and under his direction it was presented by senior dancers of Bangalore in 1988. Now, it was Rangasri of Kinkini and Guru Padmini Ravi who revived it.

The theme of the Yakshagana ballet revolved around Lord Shiva and His consorts

Ganga and Shiva. The enmity between the two rival wives is manifest in different ways. Each of the rival wives wants to get a firm hold over their husband Shiva. The plight of Shiva is inexplicable. He tries out all his tricks to pacify them but to no success. At last, He gets a solution for this very intricate and delicate problem. He accommodates Ganga in his locks of hair to be known as Gangadhara and allots a berth in his half body to become Ardhanareeshwara. Well-lit stage and the supporting musicians seated on either sides of the stage made for a heavenly sight. Rangashree as Ganga was a picture of poise and confidence. Her abhinaya was meritorious. A few of the Kathakkali movements in her dance added beauty to the disposition. Sandhya Kiran as Gowri and her husband Kiran Subramanyam as Shiva excelled in their respective characterisations. Excellent Bharatanatyam movements caught the attention of the lovers of dance. The racy character of the Kuchipudi natya was sustained till the end. But it was intriguing to watch the Sootradhara Sugghena halli Shadakshari asking questions in Kannada and the dance drama proceeding ahead in Telugu medium. It was odd to see Shiva without the sacred thread (yagnopaveetha). Because it was a Yakshagana ballet and as per the tradition of the form, the musicians also took part in unfolding the theme. The nattuvangist Padmini Ravi was seen with Rangashree in a mookaabhinaya. Likewise, Shiva (Kiran Subramanyam) gets the clue for his problem from the laya accompanists Gurumurthy and Srihari. Some of the Yakshagana darus captivated the audience. Jahnvi Jayaprakash sang for Ganga and Gowri while Srivatsa sang for Shiva. Arabhi, Shankarabharana, Bilahari, Saveri, Saramathi,

Athana, Mohana, Kambhoji and other ragas were aptly used. Nritha also had its due representation. The plight of Shiva was shown through the nritha wherein Jahnvi and Srivatsa sang swaras and Gurumurthy played on his mridanga reciting jathis. It was a rewarding idea indeed. The element of Loka Dharmi was conspicuous by its presence. On the whole, it was a wonderful experience to watch an old theme being draped in a novel presentation. Guru Padmini Ravi (nattuvanga), Jahnvi Jayaprakash and D.S.Srivatsa (vocal), Chitra Lingam (veena), Narasimha murthy (flute), Gurumurthy (mridanga), Srihari (percussion support), Pramath Kiran (rhythm pads) and Mahesh (keyboard) imparted lively support to enrich the dance drama.

Dignified Malavika

Young Malavika, a disciple of Guru Lalitha Srinivasan gave a dignified account of herself in her Bharatanatyam held at Ravindra Kalakshetra. Though the Vasantha raga jathiswara was

demanding and Malavika's negotiation was commendable. One was surprised at the sahitya incorporated into it. A Kannada composition 'Pradosha samayadi' (Poorvikalyani) relating the significance of the worship of Shiva during the Pradosha samaya was neatly presented in a rich dance language. Her nritha, nrithya and abhinaya in the Kambhoji varna was of a high class. The manner in which she executed the varied adavus, teermanas and complex phrases along with nrithya and abhinaya drew the special attention of this rasika. Her histrionic talent glowed in the delineation of a pada 'Kele Gopi ninna magana' and another pada in Bhairavi raga. Her eyes were expressive. Guru Lalitha Srinivasan (nattuvanga), Ranga-nayaki Rajan (vocal), Shankararaman (veena), Aswathanarayana (flute) and Narayanaswamy (mridanga) imparted impressive support.

WORKSHOP ON ODISSI AND UNDERSTANDING TAGORE'S DANCE DRAMAS

Raasavrunda, School of Dance led by noted dance-Guru Nandini Eshwar is organizing a workshop in Odissi dance and also on understanding Tagore's dance dramas through audio-visual aids, from 23 May 2002. Internationally reputed artistes Guru Nupur Chatterjee of Mumbai and Guru Valmiki Banerjee, Director, Delhi Ballet Group, New Delhi and also a visiting professor of Shantiniketan are to conduct the workshop for 15 days.

This is for the first time that such a workshop is being organized in South India to understand the choreography of Tagore's dance dramas through audio-visual aids.

Persons who are interested to take part in the above workshop may contact:

The secretary, Raasavrunda, school of dance, 984, E&F block, Kuvempunagar, Mysore-570023, India. Phone: 0821-546138. E-mail: rohithaeswer@yahoo.co.in

Obituary:

Noted and Karnataka Sangeetha Nrithya Academy awardee singer Jahnvi Jayaprakash's sudden and untimely death on 27th April 2002 has left behind a big void in the field of classical dance. The 52-year old vocalist was a trendsetter. As a vocal accompanist for dance recitals she had carved a special niche for herself. Trained by T.M. Puttaswamaiah, she had evolved a style of her own in enriching the dance recitals. Besides composing music for dance, she had brought out numerous cassettes containing dance numbers.

GUNAGRAHI prays the Almighty to rest her soul in peace.

ಗ್ರಾಮೀಣ ಮೂಲಭೂತ ಸೌಕರ್ಯಗಳಲ್ಲಿ " ಕರ್ನಾಟಕದ ಮುನ್ನಡೆ "

ಜಾತಿ, ಮತ, ಪಂಥಗಳ ಭೇದಭಾವ ತೊರೆದು ನಾವೆಲ್ಲರೂ ರಾಷ್ಟ್ರದ ಅಭಿವೃದ್ಧಿಗೆ ಕಟಿಬದ್ಧರಾಗೋಣ

ಕುಡಿಯುವ ನೀರು :

- ★ ★ ಗುಡಿಯುವ ನೀರಿನ ಗುಣಮಟ್ಟಕ್ಕೆ ಆದ್ಯತೆ
- ★ ★ ನೀರಿನಲ್ಲಿ ಪ್ರೋರೆಡ್, ಕಬ್ಬಿಣದ ಅಂತ ಹೆಚ್ಚಿಗೆ ಇರುವ ವಸ್ತು ಪ್ರದೇಶಗಳಿಗೆ ಸುರಕ್ಷಿತ ಕುಡಿಯುವ ನೀರು ಒದಗಿಸಲು ಹಂತ ಹಂತವಾದ ಯೋಜನೆ.
- ★ ★ ಗ್ರಾಮೀಣ ಕುಡಿಯುವ ನೀರು ಸರಬರಾಜು ಮತ್ತು ನೈರ್ಮಲ್ಯ ಕಾರ್ಯಕ್ರಮದಡಿ 680 ಯೋಜನೆಗಳ ಕಾರ್ಯಾರಂಭ

ನೀರಾವರಿ :

- ★ ★ ಹೊಸಕೆರೆಗಳ ನಿರ್ಮಾಣ ಹಳೆ ಕೆರೆಗಳ ಬೇರ್ಪೋದ್ದಾರಿ ಒಡ್ಡುಗಳು. ಅಣೆಕಟ್ಟುಗಳು ಹಾಗೂ ಕಟ್ಟಿಗಳು, ಏತ ನೀರಾವರಿ ಯೋಜನೆ ಅನುಷ್ಠಾನಕ್ಕೆ ಒತ್ತು.
- ★ ★ ಪ್ರತಿ ಜಿಲ್ಲೆಯಲ್ಲಿ ಕೆರೆ ಬೇರ್ಪೋದ್ದಾರಕ್ಕಾಗಿ ರೈತ ಕಾರ್ಯಕೆರೆ ಕಾರ್ಯಕ್ರಮದ ಪ್ರಾರಂಭ.
- ★ ★ ಕೃಷ್ಣಭಾಗ್ಯ ಜಲ ನಿಗಮದಿಂದ ಮಾರ್ಚ್ ವೇಳೆಗೆ 25,000 ಹೆಕ್ಟೇರ್ ಭೂಮಿಗೆ ನೀರಾವರಿ ಸೌಲಭ್ಯದ ಲಭ್ಯತೆ.
- ★ ★ ಹಿಪ್ಪರಗಿ ಯೋಜನೆ ಹಾಗೂ ಪಿಂಗವಾಲೂರು ಏತ ನೀರಾವರಿ ಯೋಜನೆಯ ವ್ಯಾಪ್ತಿ ವಿಸ್ತರಣೆ.

ಶಿಕ್ಷಣ :

- ★ ★ ಸರ್ಕಾರಿ ಶಿಕ್ಷಣ ಸಂಸ್ಥೆಗಳಲ್ಲಿ ಹೆಣ್ಣು ಮಕ್ಕಳಿಗೆ ಹನ್ನೆರಡನೆಯ ತರಗತಿಯವರೆಗೆ ಉಚಿತ ಶಿಕ್ಷಣ.
- ★ ★ ಉಚಿತ ಪಠ್ಯ ಪುಸ್ತಕಗಳ ವಿತರಣೆ 7ನೇ ತರಗತಿಯವರೆಗಿನ ಎಲ್ಲಾ ವಿದ್ಯಾರ್ಥಿಗಳಿಗೆ ವಿಸ್ತರಣೆ.
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